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TUTOR

FOR

FRENCH GUITAR

BY

ANTONIO NAVA

Edited by HENRY STEVENS

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MILAN  EDITIONS
Naples Florence ROME
LONDON, 265, Regent Street, W.
V. BURDILLX & C^{ie} — Boulevard Haussmann, 11^{bis} PARIS

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STUDY OF THE NECK OF THE FRENCH GUITAR

Although the original province of the Guitar was simply to accompany a song, so that the study might be limited to the execution of *arpeggi* in the first position, and this would seem at first sight to be the highest function of the instrument, now however, thanks to the pains taken by so many professors who have, it may be said, brought it to perfection, the Guitar serves not merely to accompany but also to perform alone every kind of music, without the concourse of the voice or of other instruments.

In consequence of the works published by the distinguished authors above referred to, those whose execution does not go beyond the limit of simple *arpeggiato* accompaniment are at the present time considered below mediocrity.

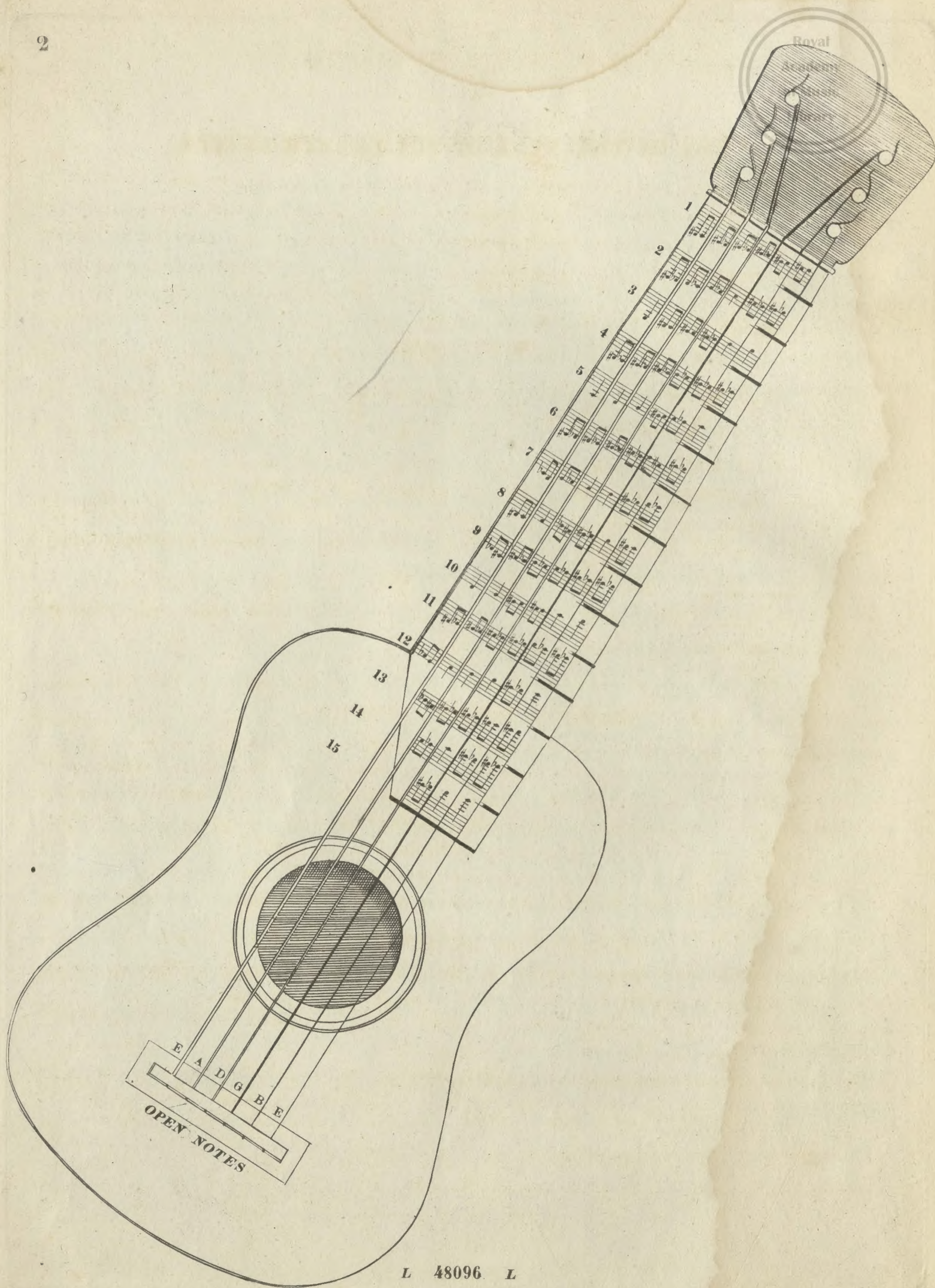
To succeed in accomplishing, besides the *arpeggi*, any other kind of music with the Guitar, a perfect knowledge of its Neck is indispensable.

The figure of the Guitar here presented exactly answers this purpose. Along the extension of the neck, and precisely at the place of every touch, there are lines of music on which are accurately marked all the notes which can be made in the different *positions* of the instrument. By *position* is meant the management of the hand which changes as required, and the quality of the music, and is generally established during the progression of a complete tone or key.

To make use of this neck, when any passage in the piece studied is met with, which cannot be executed in the first *position* or proves too difficult, observe the notes of which the said passage is formed, and seek in the neck in what situation the said notes are found all combined, and then carry the hand to that *position* where the passage will be executed with facility.

By this exercise beginners will indubitably acquire a fair knowledge of the neck of the Guitar, without which, as we have already said, they will never acquire the power of performing easily every kind of music.





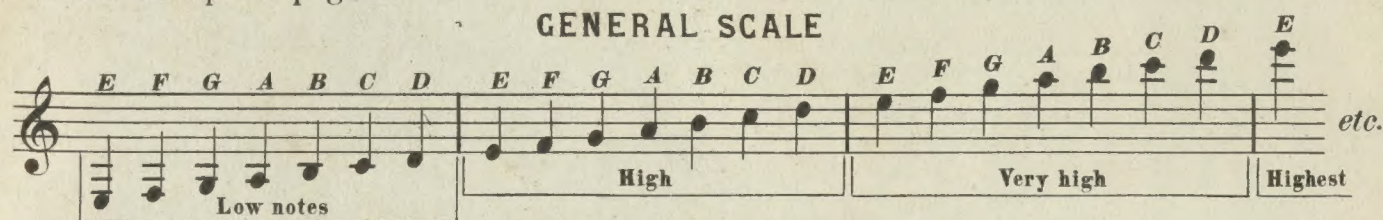
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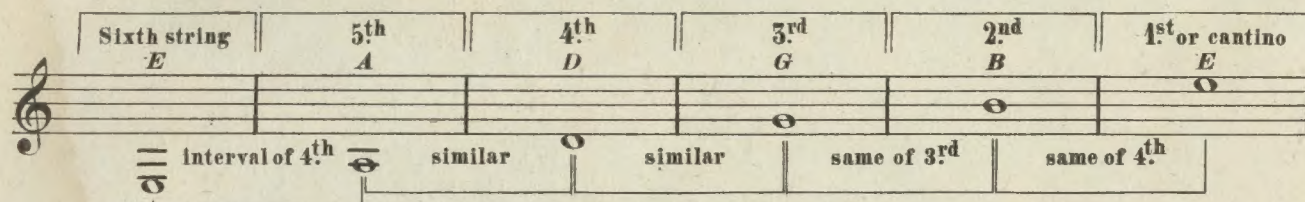
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Note. The student is supposed to be acquainted with the Elements of Music, and to know especially in what consists the difference between note and tone, between tone and semitone; that from the combination of two tones, a semitone, three tones and another semitone, springs the major mode; and that from one tone, a semitone, two tones, a semitone, and two other tones, springs the minor mode; which varied successions of tones and semitones thus arranged are called properly Circle of the mode, either major or minor, as shown in the example at page 6.



ACCESSORIES OF THE GUITAR AND ITS ACCORD IN OPEN NOTES

The Guitar is furnished with six strings, progressively proportionate in size, beginning from the thinnest, called the first string or cantino. The accord is at intervals of fourth and third as seen in the following example.



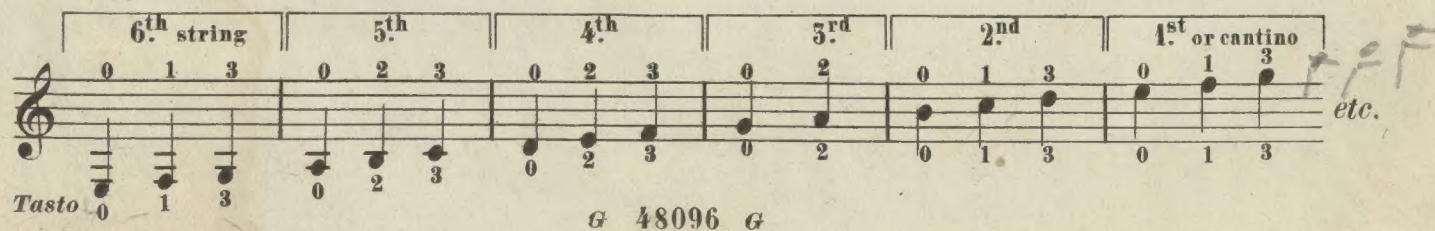
MANNER OF HOLDING THE GUITAR

Among the various usual ways of holding the Guitar, the preferable one is that of resting it on the right thigh, raising the neck almost perpendicularly. At first this position is found inconvenient, but when the habit is formed the advantage soon becomes manifest, particularly in the transposition of the accords to the top of the neck (a capotasto); and, besides, the position of the body is thus more appropriate and better adjusted. The Guitar will be held toward the breast by the right fore arm, which will press the edge of the surface, while the little finger of the right hand stands perpendicularly on the surface near the strings and the bridge, so that the left hand may run freely over the whole extent of the neck.

EXECUTION OF THE GENERAL SCALE

The neck of the Guitar is composed of twelve *tasti*; the interval from one *tasto* to the other forms a semitone, and two make a tone. From the *corda vuota* to the first *tasto* there is also a semitone. The figures placed over the notes indicate the fingers of the left hand, and the fore finger is reckoned the first. Those underneath indicate the *tasti*. The figure 0 signifies *corda vuota* or open note.

The thumb of the right hand twangs the three strings bound with metal, and the first and second fingers alternately the others. The thumb of the left hand serves sometimes to compress the bass notes, as will be explained in the proper place.

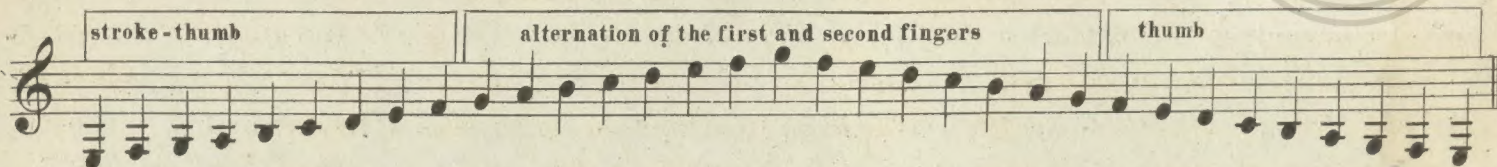


1st position



EXERCISE TO PRACTISE THE HANDS IN THE EXECUTION OF ALL THE SCALES.

N.B. This exercise is very important for the alternation of the first and second fingers in striking with dexterity and uniformity the 5th, 2nd and the *cantino* with sequence of the bass notes, both ascending and descending.



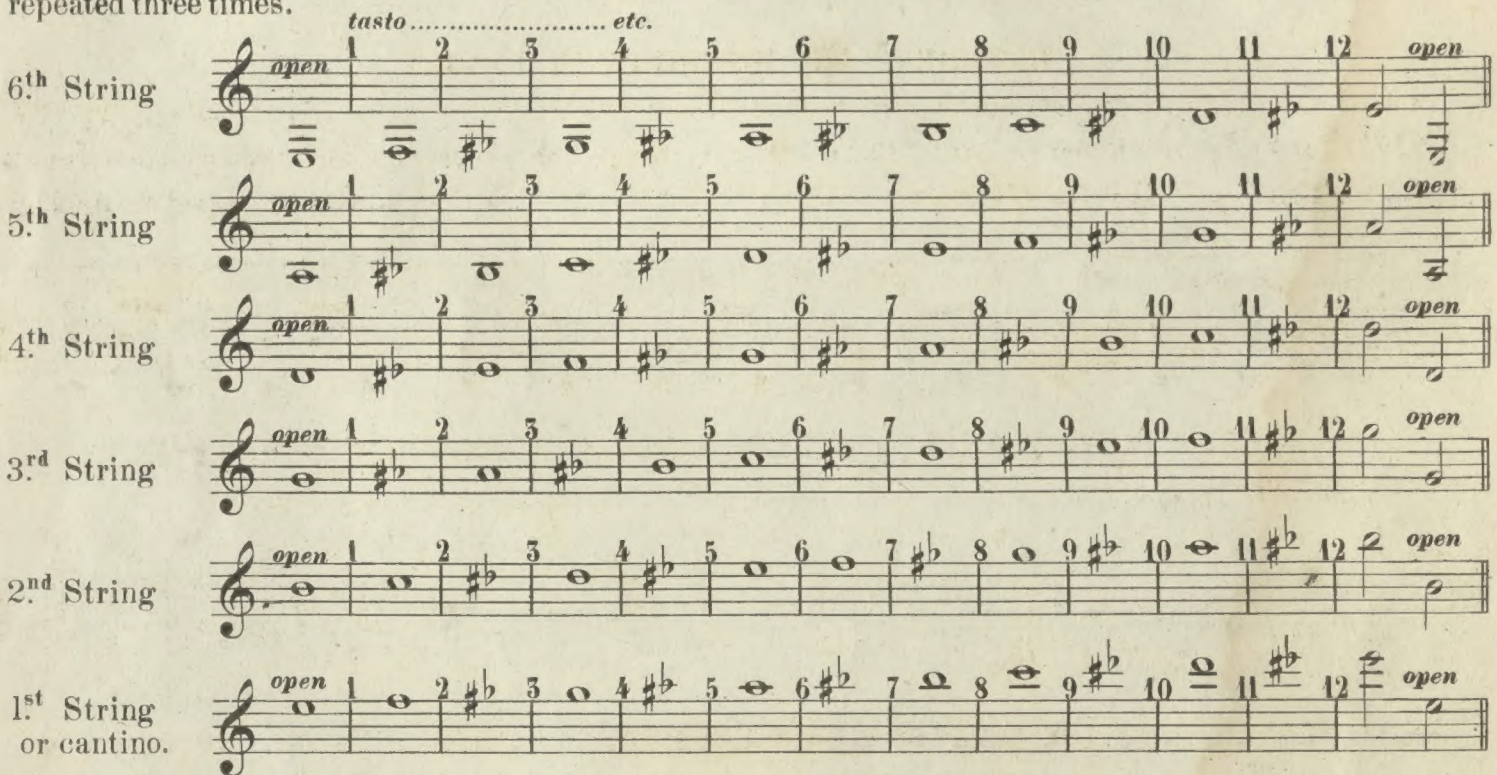
SCALE OF SEMITONES

The following scale serves as example of the Sharps and Flats, arising from the homologous notes.



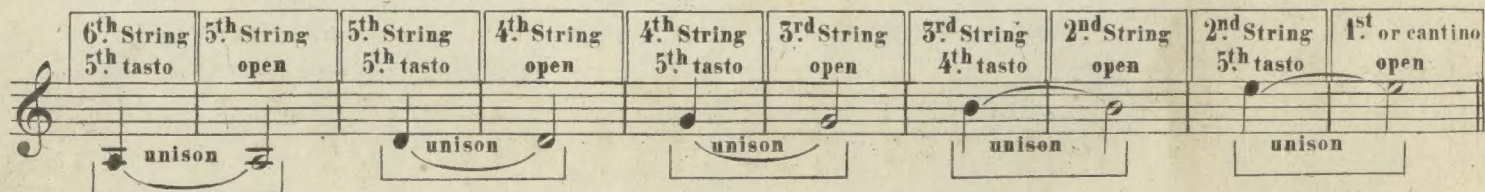
DIATONIC AND CHROMATIC SCALES REPRESENTING THE ENTIRE NECK OF THE GUITAR

The diatonic is as written. It may be reduced to the chromatic by making the run of the twelve *tasti* in each string, and the fingers of the left hand will have the progressive order of that of the *tasti*, that is, 1, 2, 3, 4, and so repeated three times.



MANNER OF TUNING THE GUITAR

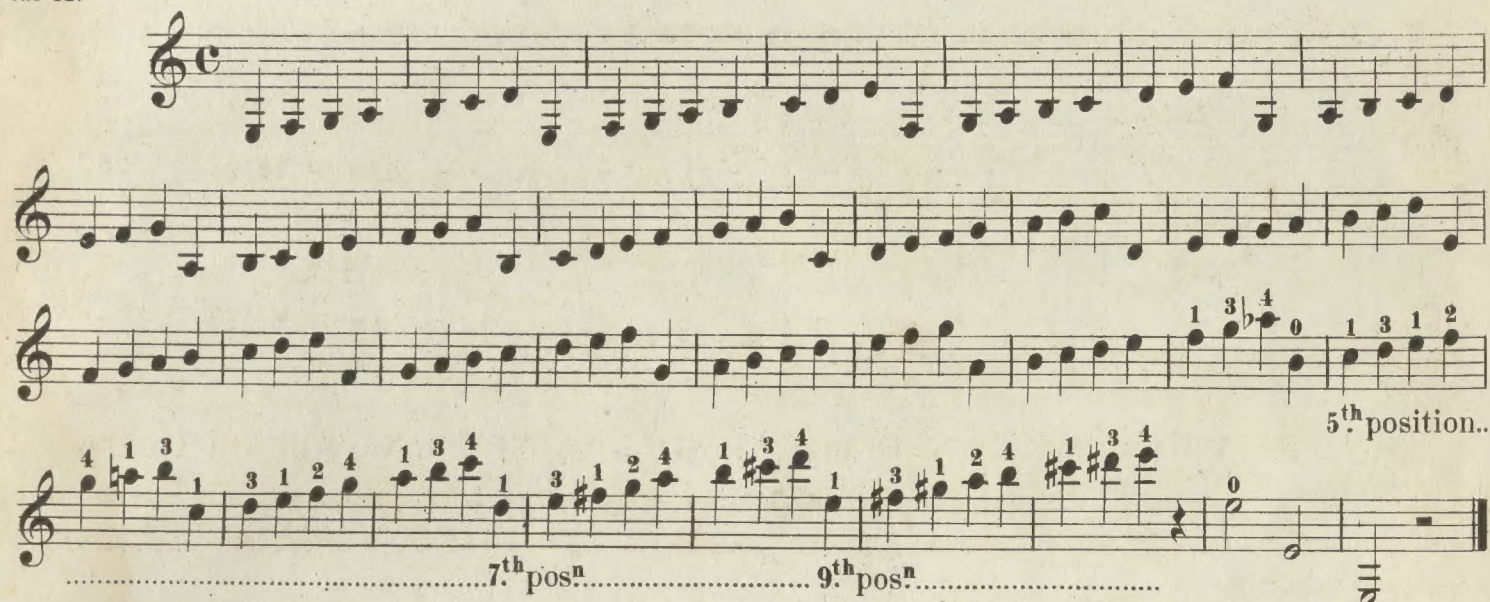
There are different ways, but the easiest is to tune it by unison, as shown in the following example.



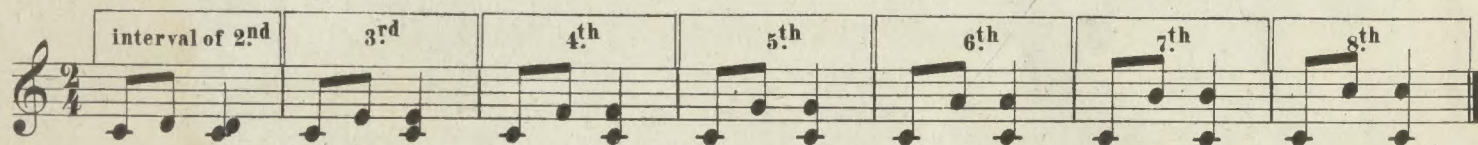
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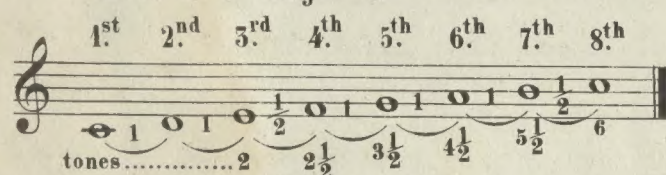
N.B. By position is meant the distance from one *tasto* to the other, for example 1st *tasto* or 1st position, 2nd *tasto* or 2nd position, and so on to the 12th



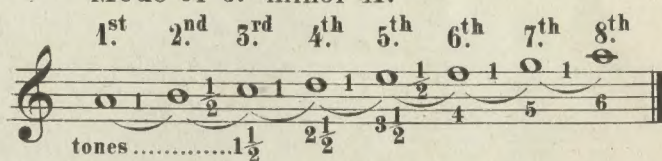
With the conjoined intervals the scales are constituted and with the disjoined the leaps or *salti*, as said of 3rd, 4th, 5th, 6th, 7th and 8th position and also of 9th, 10th, 11th, 12th etc., although these last can only be reduced to a repetition of the first kept back to an 8th higher, for which reason the octave is called the complement of the intervals.



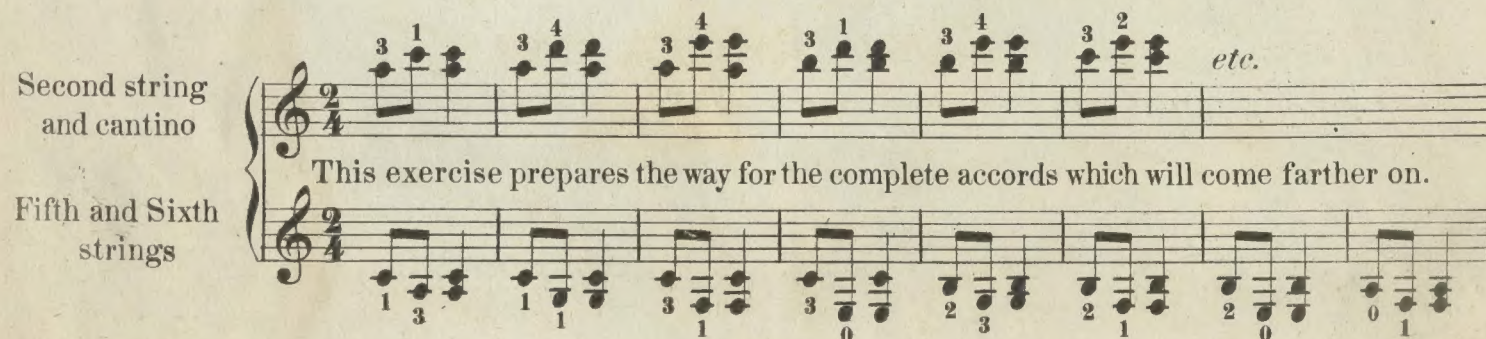
Mode of 3rd major *C*.



Mode of 3rd minor A.



Second string
and cantino



Fifth and Sixth strings

SCALES REPRESENTING ALL THE KEYS OF THE MAJOR AND MINOR MODES

N.B. The accidentals placed in the key serve to maintain for the notes the order of the intervals, according to the proportion of the originals in the major and minor modes given below.



Major Mode		Original keys	Minor Mode	
C		A		

SUCCESSION OF KEYS IN ORDER OF SHARPS (*DIESIS*)

G		E	
D		B	
A		F#	
E		C#	
B		G#	
F#		D#	

SUCCESSION OF KEYS IN ORDER OF FLATS (*BEMOLS*)

Major Mode		Minor Mode	
F		D	
Bb		G	
Eb		A	
Ab		F	
Dbb		Bb	
Gbb		Eb	

EXERCISE TO STRIKE THE ACCORDS.

The accords are composed of two, three, four, five, or six notes, and are struck with two three or four fingers. If the accord is of six notes the thumb strikes three, if of five two, if of four one. The numbers placed with the notes in progressive order refer to the fingers of the left hand.

With four fingers, that is, thumb, 1st, 2nd and 3rd fingers. With three fingers, that is, thumb, 1st and 2nd fingers. With two fingers in different ways, thumb and 2nd finger, thumb and 1st, 1st and 2nd finger.

N.B. The same position holds good for all the examples.)

ACCORDS WITH CAPOTASTO.

The accords without capotasto are of the kind above given. The following are said to be with capotasto, their formation consisting in the compression of more strings, which is done with the fore finger of the left hand in a line horizontal to the tasto. This compression may be used in all the tasti or for all positions. To distinguish them, and to facilitate their ready execution, I have invented and introduced a new sign, the advantage of which will be recognised in the subsequent studies of different accords. The sign, which will be seen under the accords, is the letter *C* placed between two numbers. The first number indicates the position, the letter *C* signifies Capotasto, and the following number shows how many strings must be compressed at once by the same fore finger; and then the other fingers will act in the subsequent tasti for the complete formation of the accord as may be required.

N.B. The study of the more difficult accords will alternate with that of the easier, as the master may judge best.

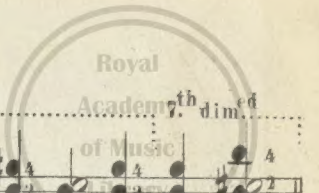
STUDY OF ACCORDS FOR THE 3rd 2nd AND CANTINO.

ACCORDS CONSONANT AND DISSONANT IN DIFFERENT COMBINATIONS.

Consonant accords result from the 3rd and from the 5th string, and are rendered more complete by uniting the 8th, and the dissonants are those of 7th major, minor and derived, called 7th diminished; which serve to enrich the music with life, vigour and expression. Their best effect springs from a natural tendency to the harmonies sometimes retarded and sometimes not. The 7th major inclines to the 8th, the minor tends to harmonies of 3rd major or minor, the diminished inclines rather to minor modes. All the other accords variously combined are derived from the above. The blank note is put in the following examples, the better to distinguish the mode (tonate); the notes placed below, as seen in several accords, form the inversion of the 3rd and of the 5th, which is now and then convenient to vary the preparations.

C 3rd major C 3rd minor 7th major 7th minor 7th diminished

2C4 10C2 7C3 10C3 48096 G



E 3rd major E 3rd minor 7th major 7th minor 7th dim^{ed}

F 3rd major F 3rd minor 7th major 7th minor 7th dim^{ed}

G 3rd major G 3rd minor 7th major 7th minor 7th dim^{ed}

A 3rd major A 3rd minor 7th major 7th minor 7th dim^{ed}

B 3rd major B 3rd minor 7th major 7th minor 7th dim^{ed}

C 3rd major C 3rd minor 7th major 7th minor 7th dim^{ed}

B \flat 3rd major B \flat 3rd minor 7th major 7th minor 7th dim^{ed}

E \flat 3rd major E \flat 3rd minor 7th major 7th minor 7th dim^{ed}

7th minor inverted with sequence of their consonant accords of 3rd major inverted.

D 7th G E 7th A F 7th B \flat G 7th C A 7th D B 7th E

Accords of C 7th F

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CADENCES IN ALL THE MAJOR AND MINOR TONES

9

When the accords are known, the rule for the cadences is very easy, and is applicable to all the tones.

After the first accord you pass to that of fourth ascending and then to that of fifth, to which is afterwards joined the dominant note (*sensible*) to form the accord of 7th minor, which has its natural tendency to the first accord with which the cadence terminates.

N. B. The figures are omitted in the accords below, to leave the pupil free scope to study them by himself, and thus apply the proficiency gained in the preceding lessons.

Major mode Original

Minor mode Original

Succession of major tones, sharp.

Succession of minor tones, sharp.

Succession of major tones, flat.

Succession of minor tones, flat.

SCALES TO ILLUSTRATE THE TIMES IN MUSIC

This exercise introduced by me to facilitate the study of time, and to combine with it familiarity in the practice of the neck of the Guitar, may serve as a model for other analogous ones, varied in the different keys, which I omit in order not to enlarge too much.

FIRST EXAMPLE

Beaten in 4 times in the value of the Semibreve, or the equivalent.

SECOND EXAMPLE

Beaten in 3 times in the value of $\frac{3}{4}$ of the Semibreve, that is 3 Semiminims, or the equivalent.

THIRD EXAMPLE

Beaten in 3 times in the value of $\frac{3}{8}$ of the Semibreve, that is 3 quavers, or the equivalent.

FOURTH EXAMPLE

Beaten in 2 times in half value of the Semibreve, that is 2 semiminims or the equivalent.

FIFTH EXAMPLE

Beaten in 2 times in the value of $\frac{6}{8}$ of the Semibreve, that is 6 quavers, or the equivalent.

abbreviations

SIXTH EXAMPLE

Beaten in 2 times in the value of the Semibreve, that is 2 Minims, or the equivalent

EXERCISE OF THE ARPEGGI IN THE MODES AND TONES MOST USED PRECEDED BY

A CADENCE WHICH PREPARES FOR THE DIFFERENT TONES.

The variety in arpeggiatura cannot be different from the stroke with 2, 3 and 4 fingers, as shown in the preceding example by the manner of striking the accords, only keeping in mind that the thumb always strikes the first note passing from one string to the other, as will be best observed in the 20th example.

Every one will adopt that distribution of the fingers which will be naturally more successful for him in securing with dexterity and clearness the union or separation of notes, avoiding however the abuse of employing two instead of three, or three instead of four.

N. 1. Cadence in the key of A minor

A min. D min. E maj. E 7th A min.

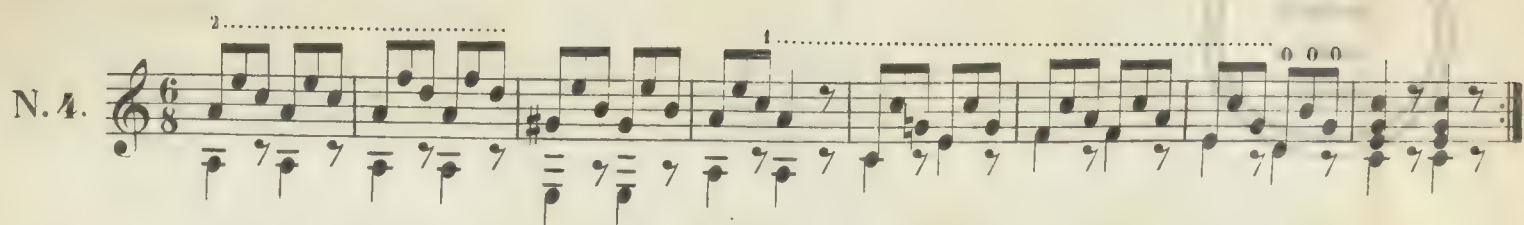
N.B. The arpeggi which are found to be difficult must be practised alternately with the progressive exercise in Part I.

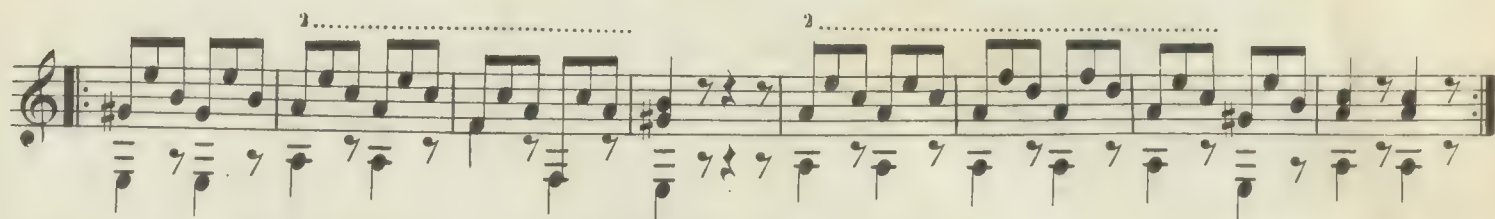
N.B. Before raising the fingers from one position to pass to another accord the due observations must be made.

N.B. The same positions serve for the 2nd, 3rd and 4th examples.

N. 2.

N. 3.

N. 4. 

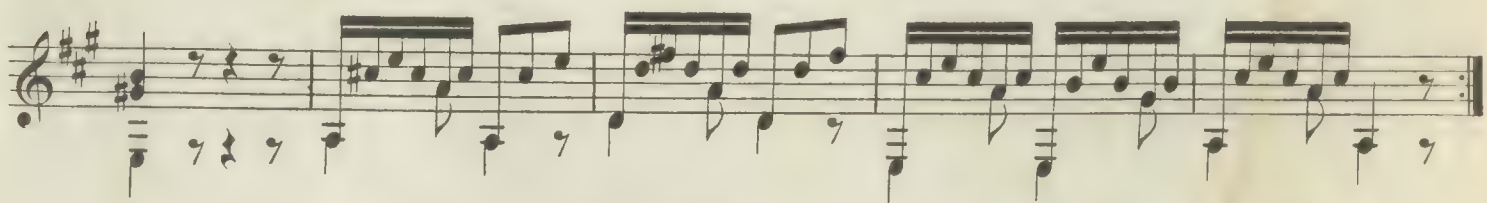


N. 5. Cadence in the key
of A major

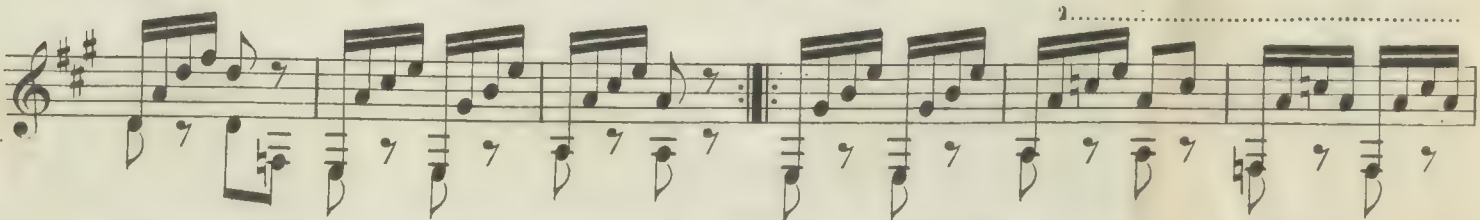


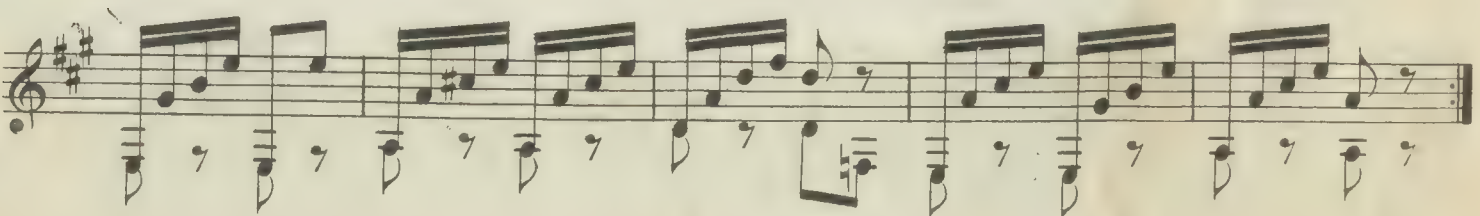






N. 6. 





N.7. Cadence in the
key of D major

D G A A 7th D

N.8.

N.9. Cadence in the
key of G major

G C D D 7th G

N.10. Cadence in the
key of E minor

E A D....7th D 7th B 7th

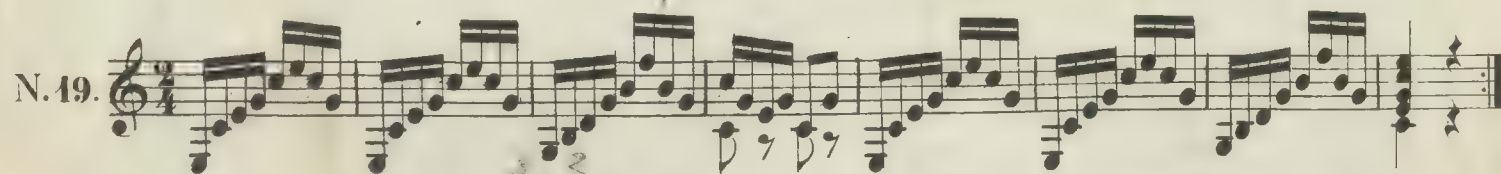
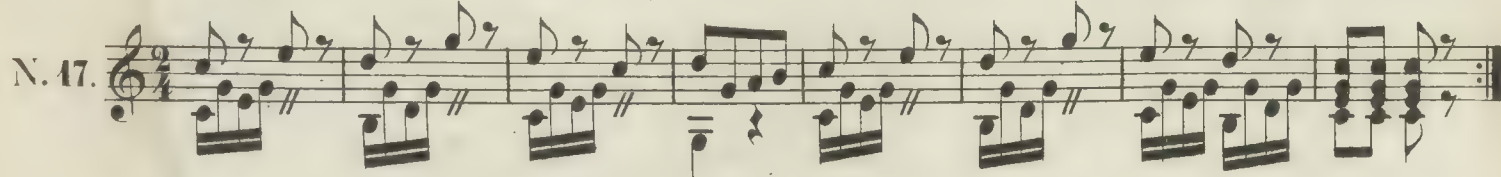
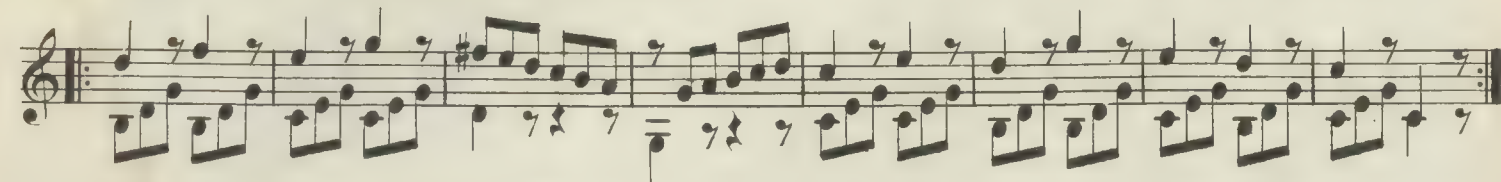
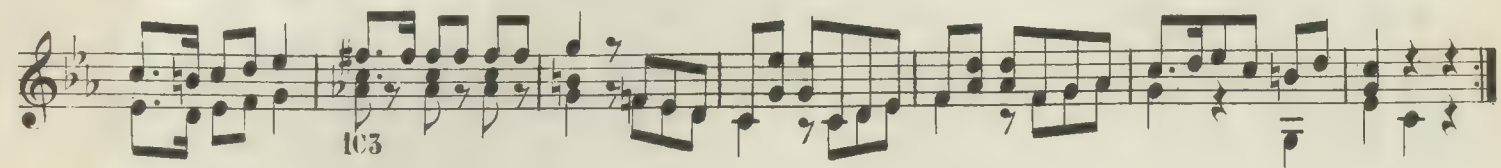
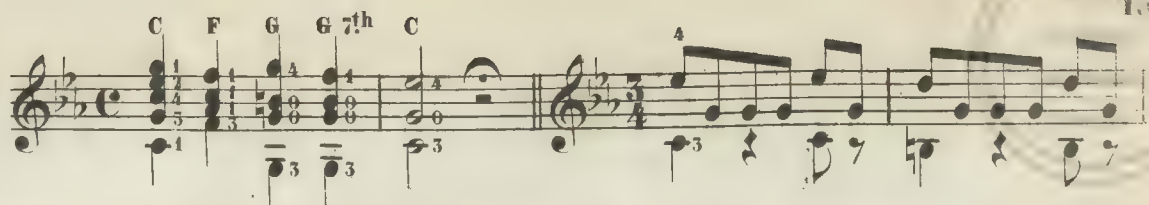
N.11. Cadence in the key of F major

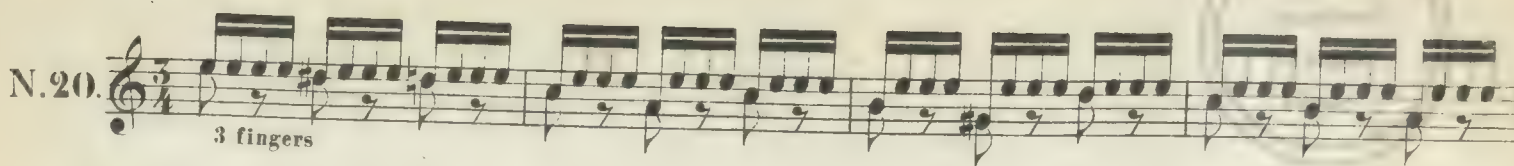
N.12. Cadence in the key of D minor

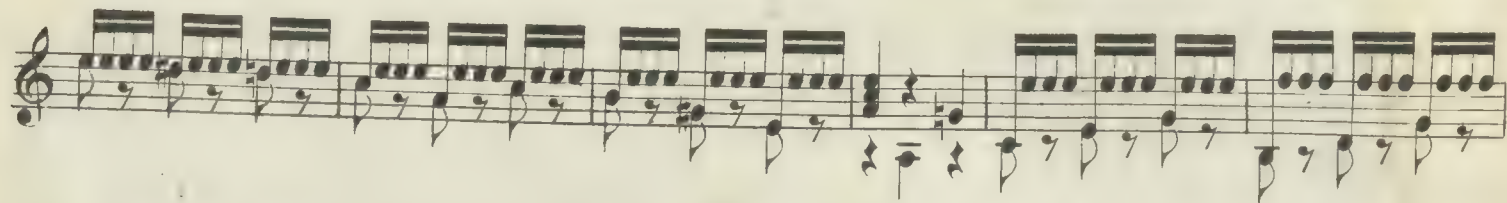
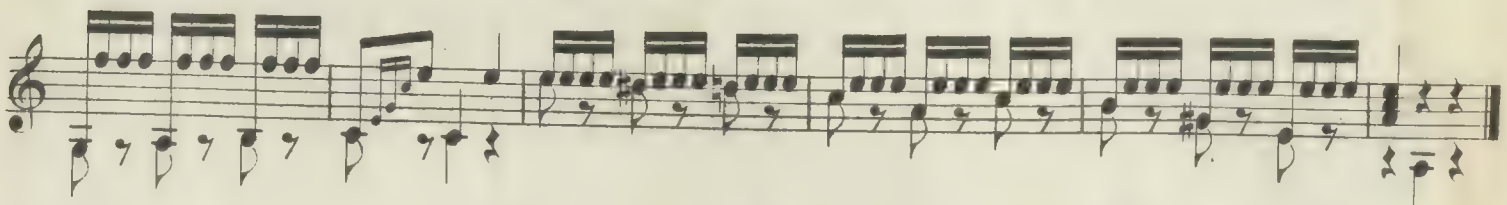
N.13.

N.14. Cadence in the key of C major

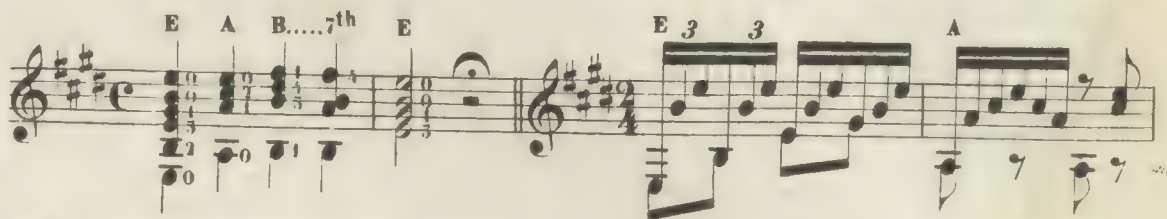
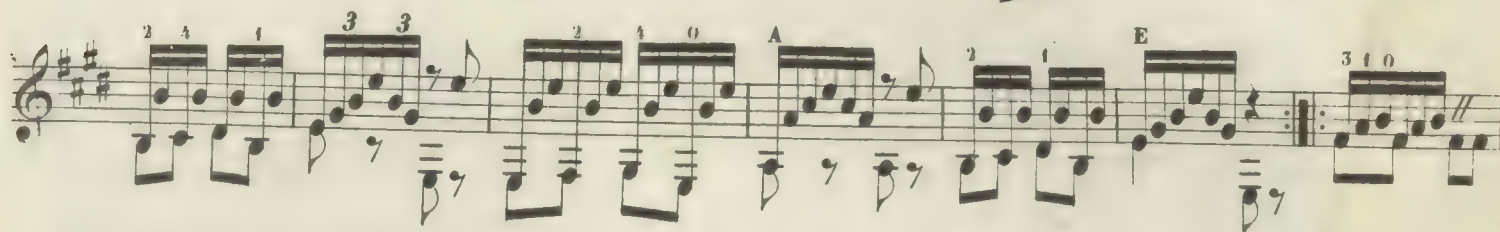
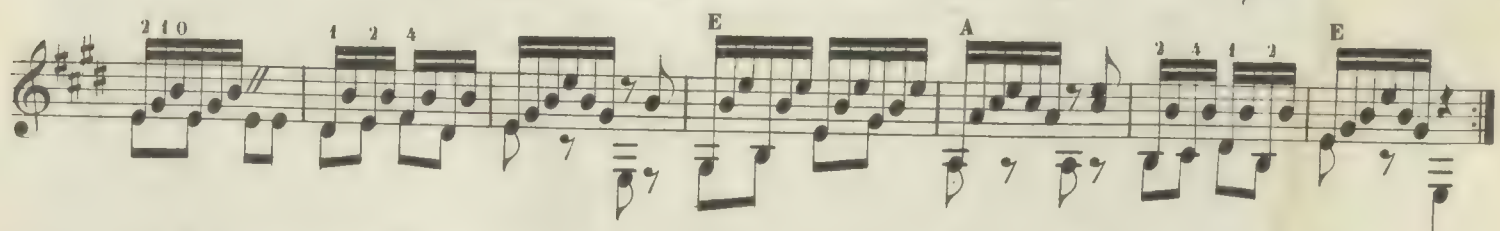
N. 15. Cadence in the
key of C minor

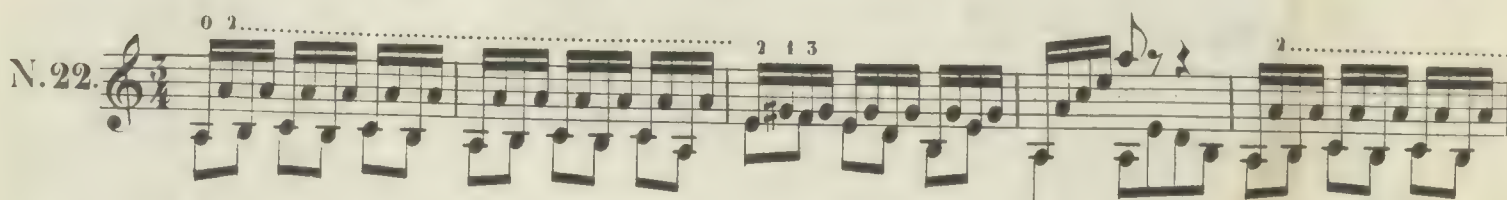


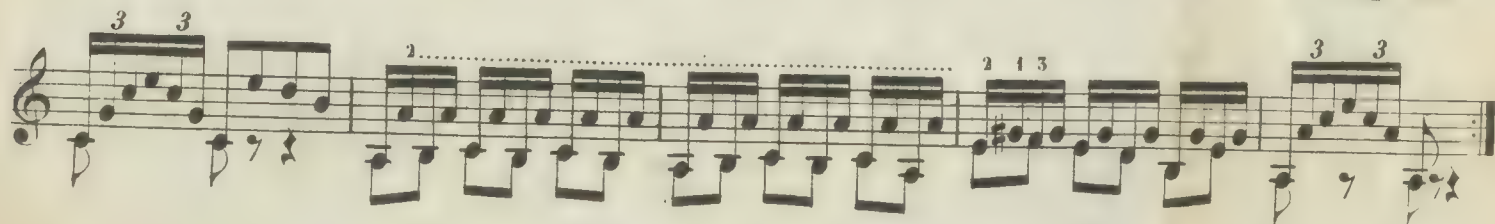
N.20.  3 fingers

N.21. Cadence in the
key of E major

N.22. 

PROGRESSIVE EXERCISES

PART FIRST

The notes *C, D, E, F, G, A, B* indicate the keys of which the accord is composed, and the position is formed with the left hand. The conventional signs which express the manner of slurring, playing staccato, and accenting, found particularly in the second part, will be best explained by the master during practice.

Andante

1 2 3 4 5 6 7 8 9 10 11 12

D.C. from the sign S to the End.

Waltz

1 2 3 4 5 6 7 8 9 10 11 12

The next keys follow.

13 14 15 16 17 18 19 20 21 22 23 24

Waltz

Allemanda

Allemanda

Andantino

Minor

Andante

La Parisienne

Waltz

Andantino

Measures 1-12 of the Andantino section. The tempo is Andantino. The key signature is one sharp (F#). The time signature is 6/8. The piece features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). Chords are labeled D, A, and A 7th. Fingering numbers are provided for many notes.

Allegretto

Measures 1-12 of the Allegretto section. The tempo is Allegretto. The key signature is two sharps (F# and C#). The time signature is 2/4. The piece features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte). Chords are labeled A, E, and D. First and second endings are indicated. Fingering numbers are provided for many notes.

Monferrina

Monferrina

Chord markings: D, A 7th, D, A 7th, D, A 7th, D 1st

2nd

5th pos.

March

March

Chord markings: D, A, A 7th, D, A, D 7th

End

Dynamics: p, f, p, f, p, f, p

Minuetto

Minuetto

Measures 1-12. Key signature: one sharp (F#). Time signature: 3/4. Fingerings: 1, 2, 3, 4, 5. Ornaments: A.

Allegro

Allegro

Measures 1-12. Key signature: one sharp (F#). Time signature: 2/4. Fingerings: 1, 2, 3, 4, 5. Ornaments: A, C, G 7th, A min., End, D.C. to the End.

Rondò

Rondò

Measures 1-12. Key signature: one sharp (F#). Time signature: 2/4. Fingerings: 1, 2, 3, 4, 5. Ornaments: A, C, G 7th, A min., End, D.C. to the End.

Allegretto

Allegretto

The musical score is written for a single melodic instrument, likely a violin or flute, in 6/8 time. It consists of two staves. The first staff begins with a treble clef and a common time signature 'C' above the staff. The key signature is one sharp (F#). The melody is characterized by eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. The second staff continues the melody, also in treble clef, and includes a repeat sign at the beginning and end. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

Andante

Andante

End Minor

A min.

A min.

D.C. the Major.

Waltz

Waltz

D 7th G F

D 7th G

D

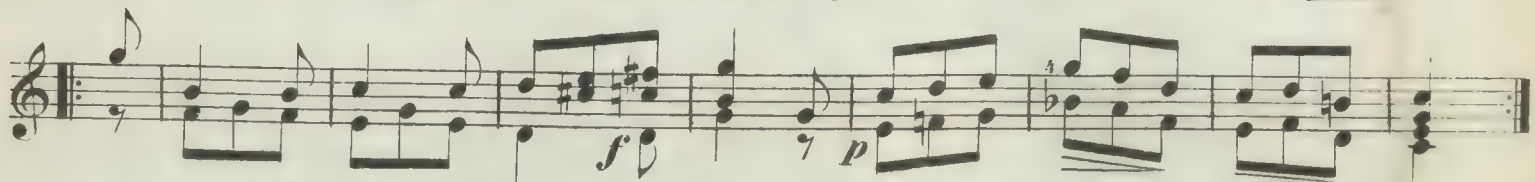
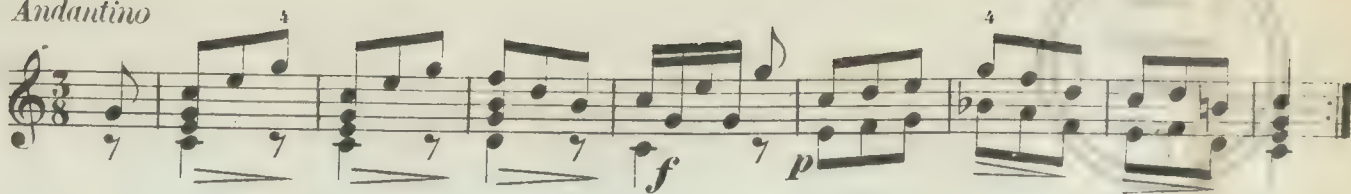
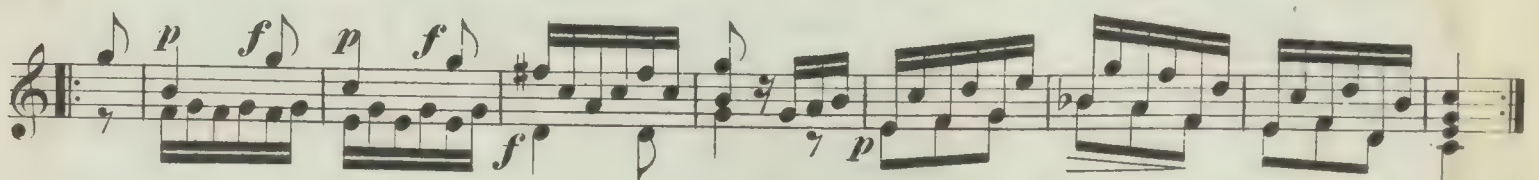
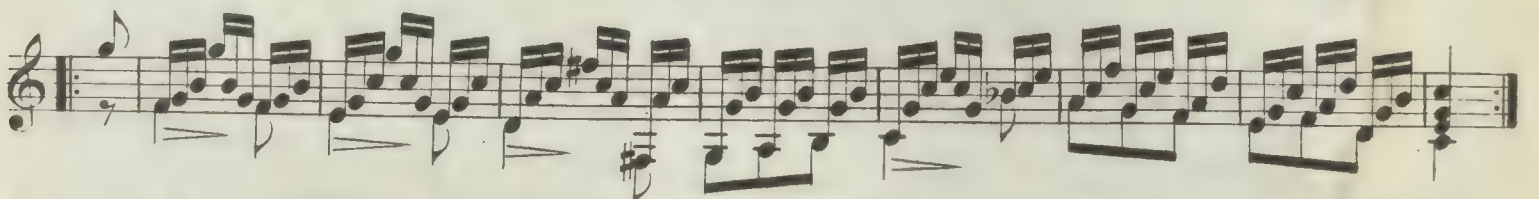
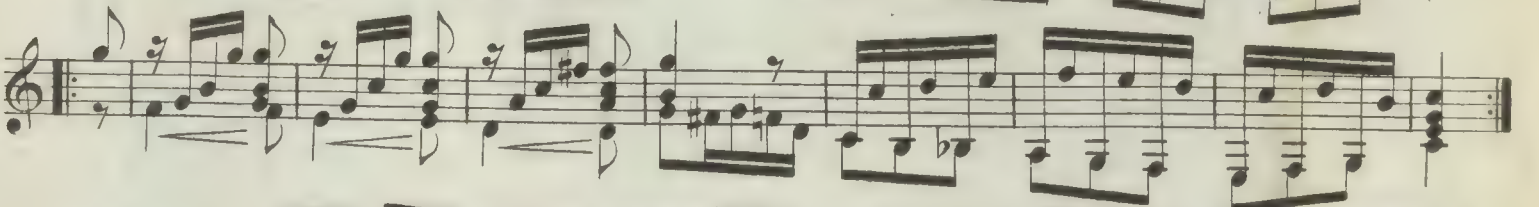
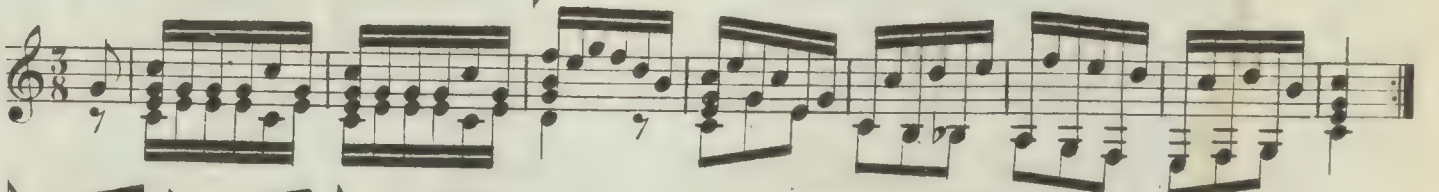
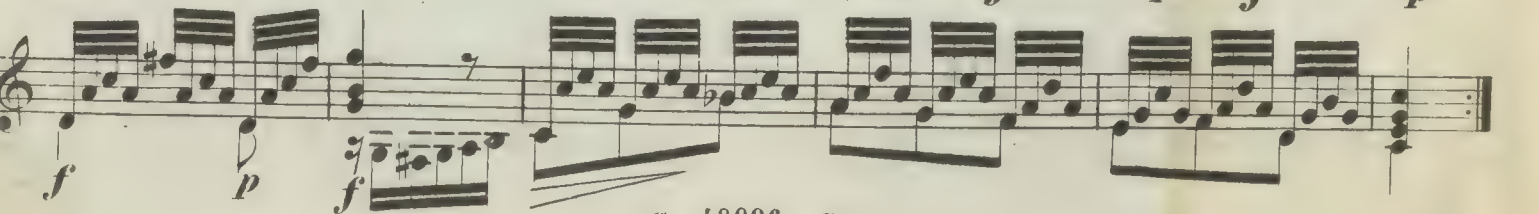
D 7th G

End

D 7th G

Andantino

Theme

Var. 1stVar. 2ndVar. 3rdVar. 4th

Var. 5th 5th pos.

Var. 6th

SCALES TO TURN THE KEYS IN ALL THE POSITIONS BY A SINGLE RULE OF TRANSPOSITION

N.B. The positions serve to bring the high notes near the upper notes and to facilitate ready execution. The fore finger in these compresses the first three strings. The position will change when signed *a loco*

C 5th pos. from the 5th to the 8th taste loco

8th pos.

G 3rd pos.

D 7th pos. from the 7th to the 10th taste loco

7th pos. 10th pos.

G 48096 G

G 48096 G

PROGRESSIVE EXERCISES

PART SECOND

ARPEGGIO MODULATED IN THE MAJOR AND MINOR KEYS MOST USED



Andante

The musical score consists of ten staves of music, each containing arpeggiated chords. The key signature is D major (two sharps). The tempo is marked *Andante*. The exercises are modulated between D major and D minor. Annotations include:

- 3rd pos. (3rd position)
- A 7th (A 7th)
- D (D)
- G (G)
- 4th String. (4th String)
- B 7th (B 7th)
- C (C)
- 5th pos. (5th position)
- D min. (D minor)
- A min. (A minor)
- E (E)
- F (F)
- A 7th (A 7th)
- D min. (D minor)

Chord labels and musical notation details:

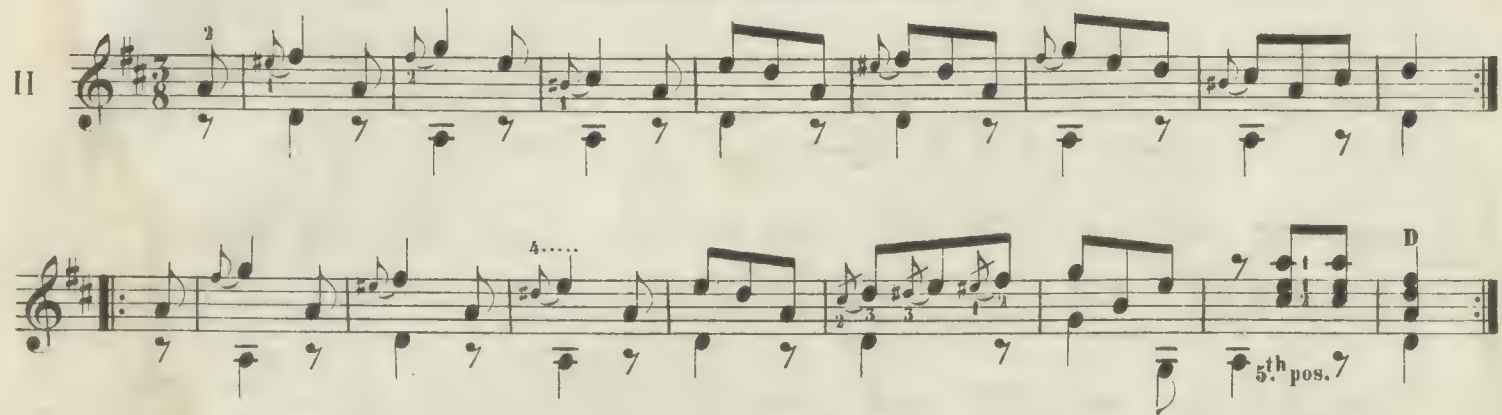
- Staff 1: D min., E min., D min., A, D min., D 7th
- Staff 2: B 7th
- Staff 3: D 7th
- Staff 4: B 7th, G 7th, C
- Staff 5: A, A, A, A
- Staff 6: F, A 7th
- Staff 7: D min., B b
- Staff 8: D min., A, D
- Staff 9: D 7th
- Staff 10: A, A, A, A
- Staff 11: A, A, A, A
- Staff 12: A, A, A, A

PRACTICAL REPRESENTATION OF THE CONVENTIONAL SIGNS, AND OF VARIOUS MUSICAL SCHERZ.

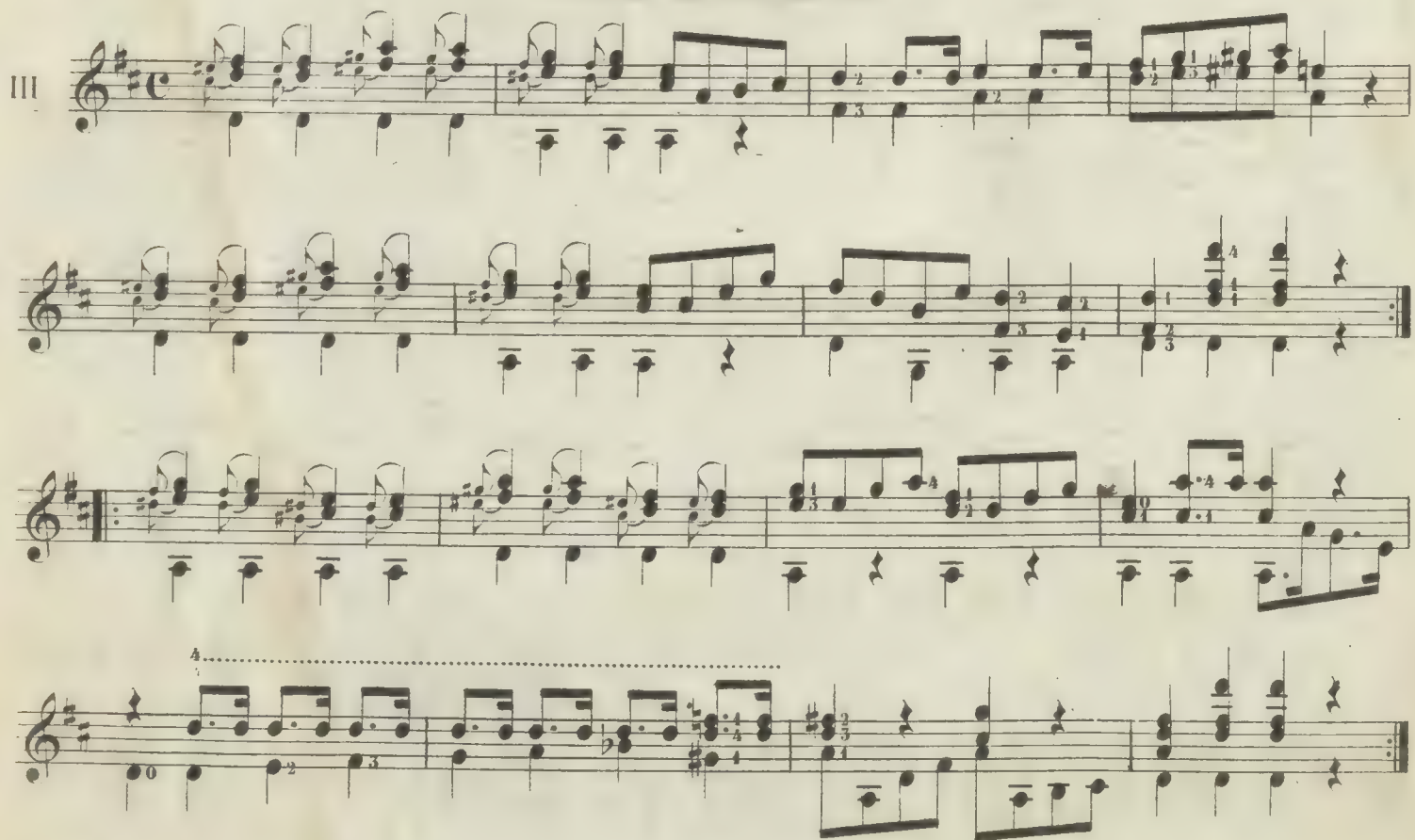
DESCENDING APPOGGIATURE



ASCENDING APPOGGIATURE



DOUBLE APPOGGIATURE



GRUPPETTO WITH FOUR SMALL NOTES

Acad 31

Andante

VI

This section contains three staves of music for VI. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andante'. The music consists of a continuous pattern of eighth notes, with some measures containing beamed sixteenth notes. The second and third staves continue this pattern, with the third staff ending with a double bar line and repeat dots.

NOTES STACCATE

Mosso

VII

This section contains three staves of music for VII. The first staff begins with a treble clef and a common time signature (C). The tempo is marked 'Mosso'. The music consists of a continuous pattern of staccate eighth notes, with some measures containing beamed sixteenth notes. The second and third staves continue this pattern, with the third staff ending with a double bar line and repeat dots.

OCTAVE JUMPS

N. B. In the execution of these jumps, from the fourth to the cantino the fingers will not be lifted from the tasti, but will be slurred from one octave to the other.

Allegro

VIII

This section contains two staves of music for VIII. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The music consists of a continuous pattern of eighth notes, with some measures containing beamed sixteenth notes. The second staff continues this pattern, ending with a double bar line and repeat dots. A label '4th String' is placed below the first staff.

MORDENTE STACCATO TO BE EXECUTED AS AN ARPEGGIO WITH 3 FINGERS

IX

GRUPPETTO STACCATO WITH 3 AND 4 SMALL NOTES TO BE EXECUTED AS ABOVE

X

SHAKE

The shake, appertaining to the legato style, is made by alternating on the same string the higher with the lower note. It is rendered stronger by performing it staccato on two strings.

XI
Cadence

COPIOUS NOTES IN THIRDS AND SIXTHS

33

XII

Positions in the most usual keys to transpose the high notes near the upper.

Cadence in the 7th pos.

executed from the 7th to the 10th *tasto*

XIII

Waltz with variations

The next G follows.

XIV

D.C. Valtz

Cadence in the 9th pos.

executed from the 9th to the 12th *tasto*

XV

Waltz

N.B. In the second part the 4th position indicated is from the 4th to the 7th taste.

XVI Minuetto *Andante*

XVII

SYNCOPE

1st End 2nd

D.C. to th. End.

SLURRED NOTES

The slurred notes ascending result from the hammering of the fingers of the left hand, and descending from rubbing and hammering as best shown in the 3rd example.

Andantino

XVIII

4th String.....

a tempo

rall.

The musical score consists of ten staves of music. The first staff is marked 'XVIII' and 'Andantino'. The music is in 6/8 time and features a variety of slurred notes, some ascending and some descending. The second staff includes a '4th String.....' marking. The third staff is marked 'a tempo'. The fourth staff is marked 'rall.'. The score includes various string techniques such as hammering and rubbing, as indicated by the slurred notes and the '4th String.....' marking.

SECOND EXAMPLE

XIX

4th String

The 2nd finger in the 3rd position will compress two strings, that is the 2nd and the cantino.

THIRD EXAMPLE

XX
Largo

THE SLUR (Lo strisciato)

Rev 37

The slur, as belonging to the legato style, is performed by running, from the two extreme notes, the same finger of the left hand over the same string, so as to pass through all the tasti which form the semitones interposed.

XXI Allegretto.

2nd String

stris?

stris?

Minor stris?

1st End 2nd

stris?

rall.

atempo

1st 2nd

D.C. to the End.

Positions on the third, second and cantino, to the executed slurring.

XXII Waltz with variations

1st pos.

3rd pos.

8th pos.

10th pos.

8th pos.

This page of musical notation is for guitar, written in G major (one sharp, F#). It consists of five staves of music, each containing various fret positions and techniques:

- Staff 1:** Starts with a 7th fret position, followed by a 3rd position, and then a 7th fret position. The notation includes various fret positions and techniques.
- Staff 2:** Starts with a 3rd position, followed by a 7th fret position, and then a 10th fret position. The notation includes various fret positions and techniques.
- Staff 3:** Starts with a 3rd position, followed by a 10th position, a 12th position, and then a 10th position. The notation includes various fret positions and techniques.
- Staff 4:** Starts with a 5th position, followed by a 10th position, a 12th position, and then a 10th position. The notation includes various fret positions and techniques.
- Staff 5:** Starts with a 5th position, followed by a 10th position, a 12th position, and then a 10th position. The notation includes various fret positions and techniques.

The notation includes various fret positions (3rd, 5th, 10th, 12th) and techniques like 'loco'. The music is written in treble clef with a key signature of one sharp (F#).

Application with the bass notes.

[illegible]

MUSICAL SCHERZI IMITATING VARIOUS INSTRUMENTS

N.B. The sign ✱ near an accord indicates that the fore finger of the right hand should beat on the strings, while the left hand stands at the position of the accord, with care that the percussion may be such as not to impede the vibration of the strings.

Maestoso

XXIII
March

IMITATION OF HORNS AND TRUMPETS

XXIV

7th pos.

IMITATION OF THE ACCORDION (Armonico)

To imitate the accordion, touch the string lightly, on the *tasto* indicated, with the fingers of the left hand, and the effect will be a different sound from the usual one. This imitation is limited to a few notes, and the well known minuet affords an example.

Andante

XXV

IMITATION OF THE TROMBONE AND BASSOON

N.B. The sixth string must be tuned an octave lower than the D of the fourth open string (*corda vuota*) that is, a tone (key) lower than usual.

XXVI

7th pos.

rall.

D.C. to the End

EXERCISES IN ORDER OF SCALES

N.B. These exercises must be assiduously practised, until the utmost precision and celerity of execution are attained

XXVII

4th String

4th string with first and fourth fingers at the cantino.....

6th string

The musical score consists of 12 staves. The first staff is in 2/4 time and features a melodic line on the 4th string. The second staff continues the melody. The third staff shows a complex fingering pattern with numbers 1, 2, 3, and 4. The fourth staff has a triplet of eighth notes. The fifth staff continues the melodic line. The sixth staff has a triplet of eighth notes. The seventh staff has a triplet of eighth notes. The eighth staff has a triplet of eighth notes. The ninth staff has a triplet of eighth notes. The tenth staff has a triplet of eighth notes. The eleventh staff has a triplet of eighth notes. The twelfth staff has a triplet of eighth notes.

PROGRESSIVE EXERCISES

PART THIRD

N.B. This third part of the exercises is particularly intended to facilitate the management of the Guitar.

Prelude in C major

N. 1

Prelude in C major

8th pos.....loco

4th string

802

Prelude in A minor

N. 2

Prelude in A minor

10th pos..... 3
5th pos.
4th pos.
503

Prelude in G major

N. 3

5th pos loco 3rd and 7th pos.

loco

7th pos 3C2

Prelude in E minor

N. 4

Prelude in E minor

2nd string 3rd loco 4th string always

Prelude in D major

Prelude in D major

N. 5

7th pos.

loco

10th pos.

9th pos.

7th pos.

Prelude in B minor

45

N. 6

stris. 7C3

Prelude in A major

N. 7

stris. 9th pos. 7th pos. 2nd string. loco. 9th pos. tr 4

Prelude in F minor

N. 8

2C3 5

Prelude in E major

N. 9

4th string always

stris.

9th pos.

loco

9th pos.

9th pos.

Prelude in F major

N. 10

stris.

stris.

5th pos.

Prelude in D minor

N. 11

loco

stris.

stris.

10th pos.

9th pos.

10th

Prelude in B \flat major

N. 12

5th pos.

8th pos.

loco

stris.

N. 13

A single staff of music in G major (one sharp) and 3/4 time. The melody begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some beamed together. There are three fingerings indicated by numbers 3, 0, and 5 under specific notes. The staff ends with a double bar line.

N. 14

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a piano introduction and a solo for the 8th position of the 2nd string. The key signature is B-flat major (two flats) and the time signature is 3/4. The music is written on two staves. The first staff begins with a piano introduction marked 'p' and 'Adagio'. The second staff begins with a solo marked '8th pos.' and '2nd string'. The music is characterized by flowing, arpeggiated figures and a melodic line in the 8th position of the 2nd string. The score includes various musical notations such as notes, rests, and dynamic markings.

N. 15

N.B. The keys of seven ♯ are omitted, as being similar to those of five ♭; as also the keys of seven ♭, similar to those of five ♯.

N.B. The keys of seven ♯ are omitted, as being similar to those of five ♭; as also the keys of seven ♭, similar to those of five ♯.

A minor

E minor

Two musical staves are shown. The first staff is for G major, indicated by a treble clef and a sharp sign on the F line. It contains a sequence of notes with fingerings: 2, 3, 2, 4, 4, 2, 4. The second staff is for E minor, indicated by a treble clef and a sharp sign on the D line. It contains a sequence of notes with fingerings: 2, 3, 4, 0, 3, 1, 4, 2, 4, 2, 4.

B minor

The image shows two musical staves. The left staff is labeled 'B major' and the right staff is labeled 'B minor'. Both staves contain a sequence of notes and rests, with some notes marked with numbers (1-4) indicating fingerings. The notation is in a single system, with a double bar line separating the two scales.

A major F# minor

E major C# minor

B major G# minor

F# major D# minor

Gb major Eb minor

Db major Bb minor

Ab major F minor

Eb major C minor

Bb major G minor

F major D minor

C major

3rd pos. loco

Harmonic turn which can be executed also by arpeggio a piacere without interruption.

Turn in the order of Sharps

C maj. A min. G maj. E min. D maj. B min.

A maj. F# min. E maj. C# min. B maj. G# min. F# maj. D# min.

Turn in the order of Flats

G b maj. E b min. D b maj. B b min. A b maj. F min.

E b maj. C min. B b maj. G min. F maj. D min. End.....

ALL^o

8th pos. 5th pos. f

8th pos. 5th pos. f

p

p

rall. a tempo

End

This page contains ten staves of musical notation for a guitar piece. The notation is written in G major (one sharp) and 4/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a forte (f) dynamic and a piano (p) dynamic. The second staff includes a 'dolce' marking. The third staff has a 'cres.' (crescendo) marking. The fourth staff has a 'loco' marking. The fifth staff has a '7th pos.....' marking. The sixth staff has a 'p' (piano) marking. The seventh staff has a 'p' (piano) marking. The eighth staff has a 'p' (piano) marking. The ninth staff has a 'p' (piano) marking. The tenth staff has a 'cres.' (crescendo) marking. The piece ends with a double bar line and a 'D C from the sign &' marking.



